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# It's Only **ROCK'n'ROLL**

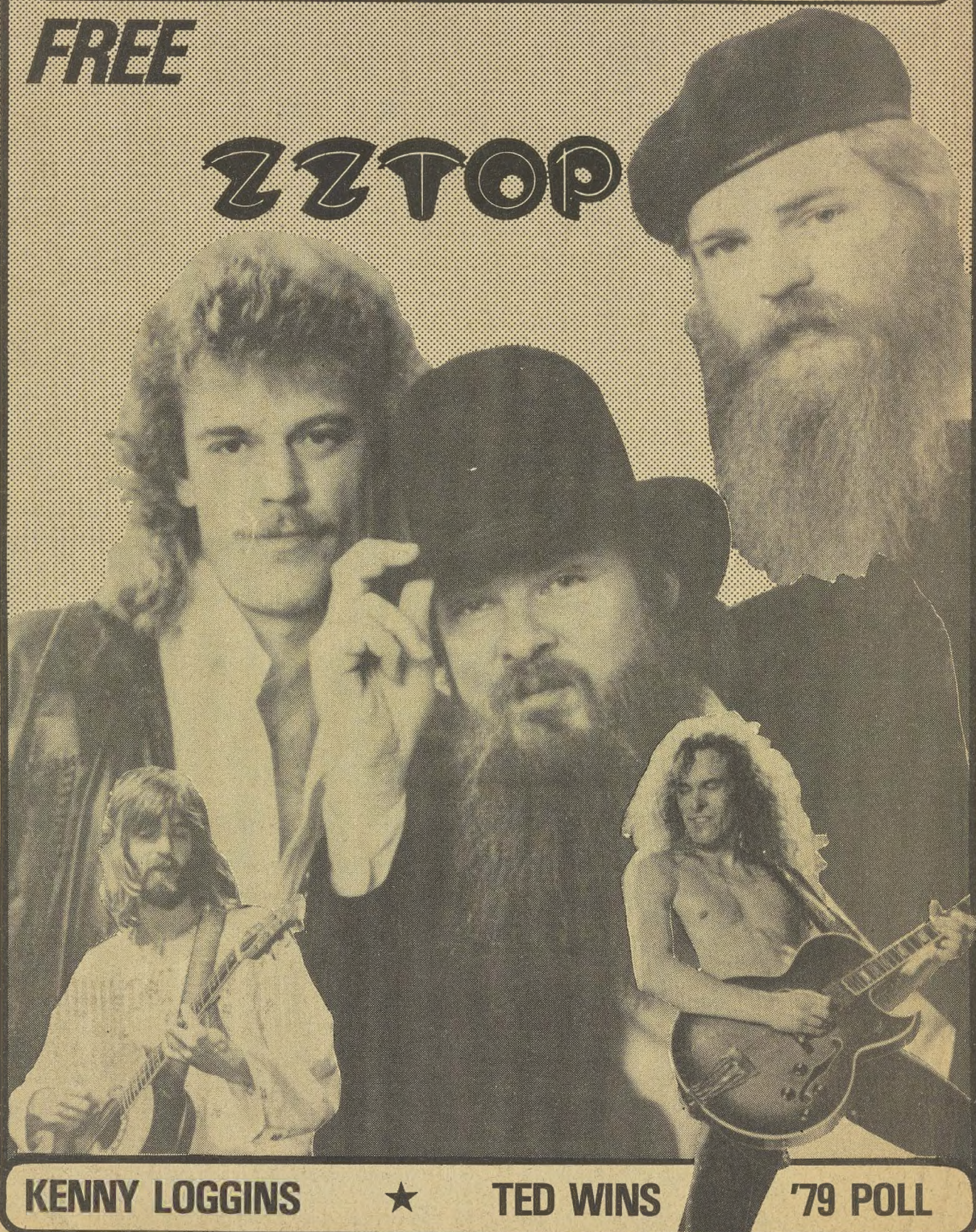
•February

"The Music You Grew Up With"

1980•

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**ZZTOP**



**KENNY LOGGINS**



**TED WINS**

**'79 POLL**



Vol. 2

No. 9

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## FAN MAIL

## BLACKMAIL

Address all mail to:

It's Only Rock 'N' Roll

P.O. Box 5629

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I know San Antonio is a heavy metal city mainly due to KISS-FM playing it 24 hours a day and Stone City Attractions bringing the likes of Judas Priest and AC/DC, ad nauseum to play here, but I sure wish some local concert promoter or radio station would put on some power pop or new wave rock shows like Elvis Costello or the Clash or Rachel Sweet. Otherwise I have to drive to Austin all the time.

Thanks for the support you've shown to new wave rock. At least someone in this town knows there's more to rock'n'roll than groups who wish they could have been Led Zep.

Victor Ramos/San Antonio

(There is more to rock'n'roll than

heavy metal and that's why we try to cover the new wavers when they come to our area. We want to appeal to all types of fans and try to inform them about the wide range of rock music. — Ed.)

You guys are great! Just picked up the December issue and I really dig it. You write about rock bands, so how about a feature article on the states' most accomplished group of musicians, The Eric Johnson Group?

Keep up the good work you're doing to spread the word of rock'n'roll!!

Mark Jones/San Marcos

(Look for a story on one of Texas' most gifted guitarists in upcoming issues. Also take note that Mr. Johnson (you can call me Eric) is sitting in on the new Christopher Cross LP on Warner Bros. More local boys making good. — Ed.)

I want to compliment you on your November article on the sensational Skunks. It's the best, most accurate article I've ever read on this great band. The story wasn't only interesting, informative and accurate but I also loved the photo you ran.

Keep it up It's Only Rock 'N' Roll, We Austinites really appreciate your rag.

A true and loyal Skunks fan: Cindy Werner/Austin

(We're trying to cover more area

bands. The locals may be the stars of tomorrow.) — Ed.

I would like to compliment you on a very fine magazine, I read it regularly and really like the articles ya'll do with the bands. If possible could ya'll do an interview with Blitz?

Reuben Luna/San Antonio

We'll try to get an interview with S.A.'s favorite Houston rockers the next time they play here. — Ed.

I'm sick and tired of all the great rock acts (like Triumph, April Wine, Judas Priest, Budgie & Scorpions, not to mention Riot & Heyoka, etc.) not coming to Houston. No, I'm not a 16 year old junkie, I'm 23 and just happen to like heavy metal, which only It's Only Rock 'N' Roll has the courage to write about.

I don't give a damn about the gas crunch! If the great heavy metal bands aren't coming here (the Houston rock scene is dead unless you've sold millions of LPs) we'll come to S.A. and Austin. But we have to know and that's why we want your mag.

Steven Thompson/Houston

(All the above-mentioned bands have sold millions of LPs—mostly in S.A. That's why they play here. We're a pushover for a powerchord. — Ed.)

What the hell is a deaf a. . . like you criticising somebody like Bruce (the Boss) Springsteen. Sh. . . you have no business wasting space criticising on lyrics you can't understand. Your ignorant. Your a jealous SOB that doesn't know what you're wagging your tongue about. If you think this is what a critic is suppose to do, provoke it's readers your fuc. . . . You must've been unconscious or on a bad trip when you wrote your sh. . . . Not only are the Boomtown Rats a cheap imitation of a genuine Springsteen, but they don't know how to write just like you.

A faithful follower of the "Boss" (Ed. Note—Letter is condensed but spelling and punctuation has been left unchanged.)

David Arthur's reply: First of all, yes, I do think that a critic is supposed to provoke his readers. If what I wrote makes you react then I've gained something, even if that reaction is negative. I don't mind people disagreeing with me, nor do I mind admitting that my opinions are mine, but I do wish that my critic had been a bit more rational. I still hold that the "Rats" are more than a cheap imitation of "The Boss" and that they are on an almost equal footing with him, especially lyrically. I also maintain this is no insult to their tastes imitating someone that good, and I should think that Bruce himself would take it as a compliment. As for the comments on my ancestry, (left out of the reprint) I assure you that it's biologically impossible. One other thing, next time sign your name and leave a return address, pinhead!

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# George Thorogood



George Thorogood on George Thorogood: "I don't have much to say. I'm not a very interesting person."

But the more George talks, the more it becomes clear that he's quite an interesting person, indeed. He's tried out for pro basketball teams and gone to Hollywood to try acting; but mainly, for over fifteen years, night after night, he's been playing his own particular interpretation of boogie, blues, and country, Chuck Berry, Bo Diddley and Johnny Cash, with a vitality that just won't quit.

"I've got a lot of Bo Diddley albums and I always dug him," reflected George after a downtown gig. "That's where it started for me because I was born in the fifties. Obviously, I didn't know anything about Billie Holiday, because I never heard her on the radio. I did hear Fats Domino, Chuck Berry, Elvis Presley, Buddy Holly and those kind of people, but I just sat there and listened and said, 'Yeah, I like that,' and then went out and played baseball. Then I said, 'I don't think I'll go out and play baseball today, now I'll listen to this album here,' and then I said, 'I don't think I'll listen to this album here any more, I think I'll go get a guitar and try to play like it.' Then once I could play like the album, I said, 'I won't stay in this room any more, I'll go out and play in front of people.' That's about as basic as I can run it down to you."

Most of the numbers George does in his set are those recognizable goodies from the past, so you might get the impression that George's interests aren't attuned to today. Then again, with the current interest in gritty rock 'n' roll, he might be in the right place at the right time.

"I tend to swing with the audience. I start to play a little bit and if I feel they're in a country mood I'll play Johnny Cash songs. If they get into blues I'll play that. Like a comedian will throw out a certain joke and it won't click, so he'll throw out another one and it'll click, so he'll stay on that theme until it's almost old, and then he'll go on. That's what I usually do. Opening for someone else to a big crowd, I'll just play a little bit of everything. In a barroom I'll throw it out there little by little and then when I find out what everybody's into, I'll stay with that. Right now I might be more comfortable in a place that I've played three or four times before, but I always go in and play to the best of my ability. I only know a few different styles, and it's not the songs that get people off, it's the styles. If you can find that mood with the audience, it doesn't matter whether you play 'Boogie Chillen' or 'Johnny B. Goode,' you know. One is as good as the other."

RNR



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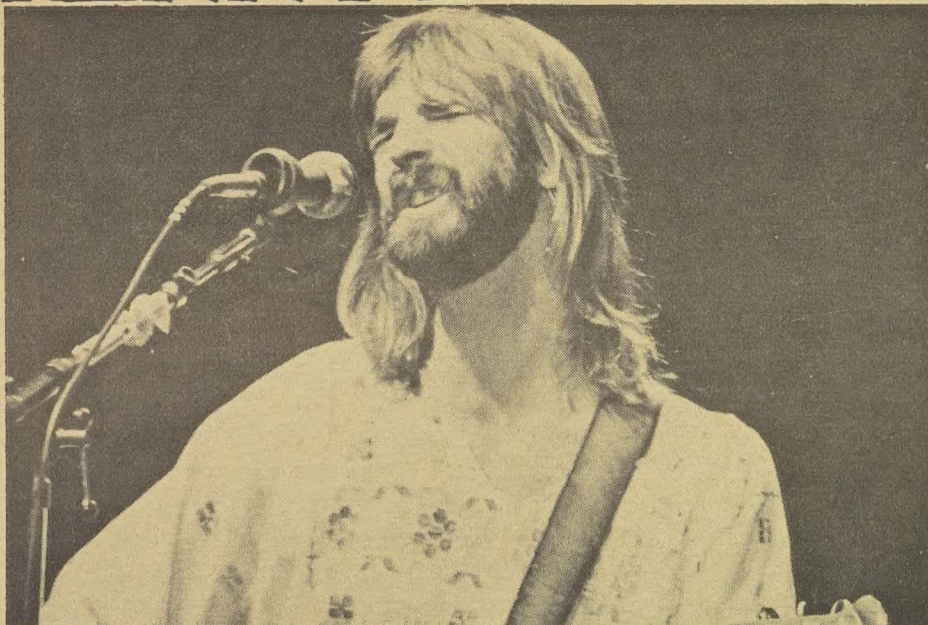
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# KENNY LOGGINS' HOT NEW ALBUM



"I probably never will put Loggins & Messina completely behind me and there's no great demand to kiss the ghost good-bye. I'm proud of what I did then and I'm not running from that. I lean on the Loggins & Messina material in concert as much as I would on older material if I'd been a solo artist all those years. They're my songs, continue to be mine and I'm proud of 'em."

Any lingering suspicions nurtured in the hearts and minds of devout skeptics about Kenny Loggins' ability to cut it on his own have certainly, and quite convincingly, been laid to rest. In the last two years, with two platinum-plus albums (*Celebrate Me Home* and *Nightwatch*) plus the chart-topping single "Whenever I Call You Friend" and a co-writer credit for the Doobie Brothers' recent "What A Fool Believes" smash, the lanky singer-songwriter is firmly established in the front ranks of contemporary American music. With the release of *Keep The Fire*, his third solo LP, Loggins solidifies his position with another collection of memorable melodies and insightful lyrics welded to a new-found musical authority.

Born in Everett, Washington, Loggins has been a California resident since his early grammar school days. He attended parochial schools through high school before entering Pasadena City College as a telecommunications major.

"One day it dawned on me," Kenny relates, "that I wanted to be a musician but I was spending 90% of my time learning something to fall back on if I didn't make it as a musician. So I left school and started working in bands and auditioning my music for anyone who was interested. A friend introduced me to Bob Todd at ABC/Wingate Publishing. When I went into his office for our first meeting, he was on the phone with a writer and really mad. 'We've had you under contract at \$100 a week and you haven't given us a song in two years!' he was saying. 'I told him that for \$100 a week I'd give him a song a week.'"

Sandwiched between those \$100 checks was a tour with a late edition of the Electric Prunes. The "Prunes" management was simply capitalizing on the band's name and forced the group to go on the road without a drummer.

"On some dates we told the audience that we all had natural rhythm and didn't need a drummer. Other times we'd wear black armbands and say the drummer had died and we were doing a memorial tour. In one club in Montreal, we started the set with the house full. The lead guitarist had wild howling feedback in his speakers throughout the set. When we finished there was one person left in the audience. When people ask me if I've paid my musical dues, I always laugh and tell them, 'No doubt about it.'"

In 1970, a Columbia Records exec, Don Ellis, introduced Kenny to Jim Messina, who had heard four of Loggins' tunes that had been recorded by the Nitty Gritty Dirt Band. Jim immediately wanted to produce Kenny's first album. The duo was born when Messina contributed such fine material that the album was called *Kenny Loggins With Jim Messina Sittin' In*. Loggins and Messina stayed together for six more years and seven more albums. Two albums were certified platinum and five went gold. At the end of 1976, both decided to embark on solo careers.

"It was a creative decision," Kenny concludes. "There was no problem with L&M. There was a moment that came, very similar to a love affair, where you realize that you are you and your partner is separate from you. It was time to go on to other things."

The success of *Celebrate Me Home*, featuring contributions from such renowned LA session players as Harvey Mason, Lee Ritenour and Robben Ford, confirmed the wisdom of that course and instantly established Kenny as an accomplished, incisive performer in his own right. "Whenever I Call You Friend" and *Nightwatch* cemented his popularity and introduced the record-buying public to the considerable tal-

ents of his regular touring band—Mike Hamilton (guitar), Brian Mann (keyboards), Tris Imboden (drums), Jon Clarke (woodwinds, oboe, English horn), Vince Denham (saxes/flutes), and George Hawkins (bass).

For *Keep The Fire*, Loggins decided on an approach designed to bring the upbeat infectiousness and exuberant energy of his live performances to vinyl.

"Each year that I've been touring, I've noticed my performance onstage is different from my performance in the studio. What I'm striving for is to become closer to the person I am onstage on record."

"We were originally planning to do a live album of all new material in a club but, after rehearsing for 2 1/2 months, I realized I needed another two months to whip the material into shape.

"We integrated that approach by recording most of the songs live in the studio and it automatically made for a simpler record, a more dramatic, powerful album than one pieced together in the studio."

The added bite and verve shines through on every cut of *Keep The Fire*. For the album, Kenny assembled yet another collection of sparkling originals, collaborating this time with his

wife Eva (the title track), the Doobies' Mike McDonald ("This Is It"), Stephen Bishop ("Give It Half A Chance"), Richard Page ("Who's Right, Who's Wrong") and Richard Stekol ("Mr. Night").

The subtle power and assured swing of the regular Loggins band is augmented by guest shots from such notables as McDonald, Michael Brecker and Michael Jackson of the Jacksons. And Kenny has changed producers as well from jazz maestro Bob James to rock veteran Tom Dowd (Rod Stewart, Lynar Skynard, the Allman Brothers and a host of others).

"It's actually not that radical a shift," Kenny explains. "They're both into the same concept of communication but in two different worlds. Bob is the essence of pop jazz and Tommy is more into guts rock and roll but they both believe in simple, efficiently made records. I'm trying to walk the line between those two worlds."

"When I worked with Bob, the music tilted more towards the jazz side and now working with Tommy will balance the rock end. *Keep The Fire* is right between those worlds, still simple and melodic but this time with even more guts, more balls, more rock on the record." RNR

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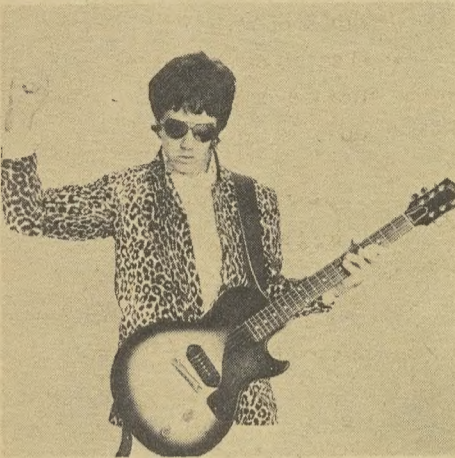
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# SECOND ANNUAL READER'S POLL RESULTS

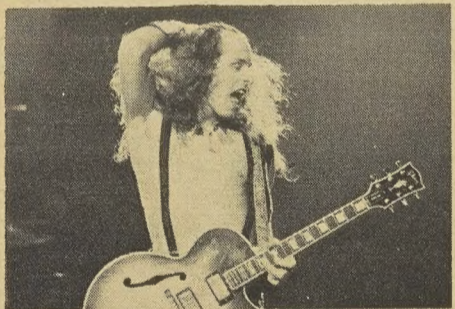
Well, it's a new year and a new decade so what better way to begin anew than to list the reader's choices for best of for last year as well as the choices of our staff members. First we'll list your choices, then ours. Ok, may I have the envelope, please?



BEST NEW ARTIST—Gary Moore (former guitarist of Thin Lizzy)



BEST FEMALE ARTIST—Patti Smith (a surprise even to you!)



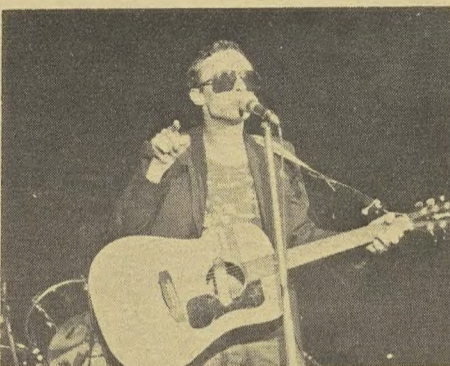
BEST MALE ARTIST—Ted Nugent (tell the truth now, he threatened to play here again so you voted for him)



BEST LOCAL BAND—Heyoka (second straight year and with the same material too!)



BEST GROUP—Judas Priest (by a landslide)



BEST SONGWRITER—Graham Parker (A lot of you who didn't vote are saying, "Who?")

BEST SINGLE RECORD—"The Logical Song"/Supertramp (easy if it's the only one heard all day)

BEST ALBUM—"Lovedrive"/Scorpions

BEST CONCERT—U.K./Jethro Tull

DISAPPOINTING ALBUM—Ted Nugent

"State of Shock"/Blue Oyster Cult "Mirrors"

DISAPPOINTING CONCERT—Eric Clapton (God is dead - at least in S.A.)

Reader's Best 10 albums of the past decade:

1. "Born To Run"/Bruce Springsteen
2. "Stained Class"/Judas Priest
3. "Aqualung"/Jethro Tull
4. "Let It Be"/Beatles
5. "Let There Be Rock"/AC/DC
6. "Close To The Edge"/Yes
7. "Led Zeppelin IV"/Led Zeppelin
8. "Narita"/Riot
9. "Dark Side of the Moon"/Pink Floyd
10. "Quadrophenia"/The Who

Well, that's the final results of your 1979 IT'S ONLY ROCK 'N' ROLL Reader's Poll. Those of you who voted—thanks. Those of you who didn't and are disappointed—tough. But at least you won't have to suffer through four more years, you can vote next year, (no age limit). Winners of IT'S ONLY ROCK 'N' ROLL T-shirts will be informed by mail. Next door you'll find some of the staff's results.

## OURS Staff Results

Ron Young—Editor/Publisher

BEST NEW ARTIST OR GROUP—Joe Jackson/The Roche Sisters

BEST FEMALE ARTIST—Rickie Lee Jones

BEST MALE ARTIST—Ian Hunter (great comeback!)

BEST GROUP—Talking Heads

BEST LOCAL BAND—Joe 'King' Carrasco/Explosives-Austin

BEST SONGWRITER(S)—Graham Parker/Billy Falcon

ker/Billy Falcon

BEST SINGLE RECORD—"Life During Wartime"/Talking Heads

BEST ALBUM—"Armed Forces"/Elvis Costello

BEST CONCERT—Van Morrison (A magic evening)

DISAPPOINTING ALBUM—Lou Reed/"The Bells"

DISAPPOINTING CONCERT—Cancellation of Graham Parker & The Rumour

10 Best albums of the '70's: (no particular order)

1. "Born To Run"-Bruce Springsteen
2. "My Aim Is True"-Elvis Costello
3. "Exile On Mainstreet"-Rolling Stones
4. "Blood On The Tracks"-Bob Dylan
5. "Let It Be"-The Beatles
6. "Who's Next"-The Who
7. "Moondance"-Van Morrison
8. "Plastic Ono Band"-John Lennon
9. "Mott"-Mott The Hoople
10. "Fear"-John Cale.

David Arthur—Writer

BEST NEW GROUP—The Skids

BEST FEMALE ARTIST—Rachel Sweet/Louise Goffin

BEST MALE ARTIST—Pete Townshend/Robert Fripp

BEST GROUP—Hawkwind, Rush, Pink Floyd

BEST LOCAL BAND—Mannequin (S.A.)/Ideals (Killeen)

BEST SONGWRITER—Roger Waters (Pink Floyd)

BEST SINGLE—"Get It Right Next Time"/Gerry Rafferty

BEST LP—"The Wall"/Pink Floyd

BEST CONCERT—Kinks, Devo, Rush, Kansas

DISAPPOINTING LP—Metro "New Love"

DISAPPOINTING CONCERT—Judas Priest

10 Best LP's: 1. "A Space Ritual"-Hawkwind

2. "The Clash"-The Clash

3. "The Wall"-Pink Floyd

4. "My Aim Is True"-Elvis Costello

5. "Who's Next"-The Who

6. "Secret Treaties"-Blue Oyster Cult

7. "Lizard"-King Crimson

8. "Aqualung"-Jethro Tull

9. "New World's Fair"-The Deep Fix

10. "Don't Shoot Me I'm Only The Piano Player"-Elton John.

Clyde Kimsey—Photographer/Writer

BEST NEW GROUP—The Beat

BEST FEMALE ARTIST—Rachel Sweet

BEST MALE ARTIST—Joe Jackson

BEST GROUP—Blondie

BEST LOCAL BAND—Joe 'King' Carrasco-Austin

BEST SONGWRITER—Joe Jackson

BEST SINGLE—"Can't Stand Losing You"-Police/"Refuge"-Tom Petty

BEST LP—"Mistakes"/Gruppo Sportivo

BEST CONCERT—Crazy Cavan & The Rhythm Rockers

DISAPPOINTING LP—Elvis Costello/"Armed Forces"

DISAPPOINTING CONCERT—Elvis Costello

10 Best LP's: 1. "Ramones Leave Home"-Ramones

2. "Blondie"-Blondie

3. "Best Of"-Bread

4. "Quadrophenia"-The Who

5. "My Aim Is True"-Elvis Costello

6. "Killer"-Alice Cooper

7. "Viva Terlingua"-Jerry Jeff Walker

8. "Full House"-J. Geils

9. "Second Contribution"-Shawn Phillips

10. "Rubinoos"-Rubinoos

Robbin Cresswell—Chief Photographer/Writer

BEST NEW ARTIST—Blues Brothers

BEST FEMALE ARTIST—Rickie Lee Jones

BEST MALE ARTIST—Joe Jackson

BEST GROUP—Blondie

BEST LOCAL BAND—Joe 'King' Carrasco

BEST SINGLE—"My My, Hey Hey"/Neil Young

BEST LP—"Look Sharp"/Joe Jackson

BEST CONCERT—Van Morrison

DISAPPOINTING CONCERT—Kiss

10 Best LP's: 1. "Born To Run"-Bruce Springsteen

2. "Bridge Over Troubled Waters"-Simon & Garfunkle

3. "Deja Vu"-CSN&Y

4. "Goodbye Yellow Brick Road"-Elton John

5. "Let It Be"-The Beatles

6. "Second Contribution"-Shawn Phillips

7. "Sittin' In"-Loggins & Messina

8. "Tapestry"-Carole King

9. "Rhyming Simon"-Paul Simon

10. "This Year's Model"-Elvis Costello.

Brent Stone—Writer

BEST NEW ARTIST OR GROUP—Gamma

BEST FEMALE ARTIST—Rickie Lee Jones

BEST MALE ARTIST—John Cougar

BEST GROUP—Scorpions

BEST LOCAL BAND—Blitz-Houston

BEST SONGWRITER—Frank Zappa-Joe's Garage is witty, intellectual and offensively filthy.

BEST SINGLE—"Exposed"/Michael Oldfield

BEST CONCERT—Devo-Austin

DISAPPOINTING LP—Live and Sleazy -Village People-12 floating testicles are finally descending

DISAPPOINTING CONCERT—Peter Frampton-Stone City security escorted staff reporter Janine Musto from backstage (although she had a pass) to the audience, not out of courtesy however. Nevertheless, an extraordinary finale to an otherwise dull and listless evening of mainstream pop.

10 Best LP's: 1. "Brain Salad Surgery"-Emerson, Lake & Palmer

2. "Killer"-Alice Cooper

3. "Rise and Fall of Ziggy Stardust"-David Bowie

4. "Thick As A Brick"-Jethro Tull

5. "Quadrophenia"-The Who

6. "Sticky Fingers"-Rolling Stones

7. "Dark Side of the Moon"-Pink Floyd

8. "Hejira"-Joni Mitchell

9. "Physical Graffiti"-Led Zeppelin

10. "Sabbath Bloody Sabbath"-Black Sabbath.

Jim Beal—Local Scene Editor

BEST NEW ARTIST OR GROUP—Joe 'King' Carrasco & El Molino/ The Roches

BEST FEMALE ARTIST—Geyna Ravan

BEST MALE ARTIST—Joe 'King' Carrasco

BEST GROUP—The Cramps

BEST LOCAL BAND—Los Rabies

BEST SONGWRITER—Roky Erickson

BEST SINGLE—"Money"/Flying Lizards

BEST LP—"Repeat When Necessary"/Dave Edmunds

BEST CONCERT—John Cale/S.A.

DISAPPOINTING LP—"Duty Now For The Future"/Devo

DISAPPOINTING CONCERT—John Cale/S.A.

RNR

# THE EXPLOSIVES!

by Ron Young ★ by Clyde Kimsey



by Clyde Kimsey

The Explosives are Fred Krc, drums/vocal; Cam King, guitar/vocal; and Waller Collie III (WC3), bass/vocals. Together they comprise one of the tightest and most exciting bands (new wave or other) in Texas. From their home base in Austin they've launched spirited attacks on Dallas, Houston, Nacodoches and San Antonio. In San Antonio their drawing power is the main reason that Skip Welles of Skipwilly's night club has kept up his Tuesday "new wave" nights. They currently have a superb self-produced EP out which has garnered some airplay on Austin's KLBK as well as KISS/KMAC in S.A. The Explosives plan to follow it with another in February and are talking contract with some major record companies. They were Roky Erickson's back-up band whenever he played Austin on S.A. dates before he left with his own band Blieb Alien for a European tour. (See IORNR Dec. '79) This interview took place in December before Roky's farewell gig at Skipwilly's.

Clyde: How did Roky find you?

Fred: He found us through Tom Worden who manages the Nervebreakers. (Dallas' premier new wave band) Tom is a friend of ours and Roky's. He knew Roky was coming back to Austin for a while and he got us together.

Clyde: He fits in really good. Would you like to play on one of his albums or vice versa?

WC3: We could. We would but I don't think it's in the cards. Roky's got a band (Blieb Alien) back in California that is good in the studio and on the road. He's the only person we'd back up. This is a real special thing. But we're interested in doing our thing now.

Clyde: Do you mind being called a new wave or punk band?

Cam: We don't mind being called new wave because it's become a mar-

keting term. We just played a club in Nacodoches this past weekend and we'd played there before that. The first time there were people with cowboy hats and boots on that were trying to dance the squaw stomp to our stuff plus a handful of people wearing mod sunglasses and wide ties. Then the last time we played it was packed by what you might call our crowd. So if new wave brings in people who enjoy us then we'll call ourselves new wave.

Clyde: What does the term new wave mean to you?

Cam: Trouble.

Fred: To me it means away from the '70s and the way rock'n'roll was then. It's fresh.

WC3: To me it's taking the energy and feeling from the '60s and making it in the '80s.

Fred: I hate rock like Styx and Foreigner. Stuff that sounds the same.

Cam: It got to be a matter of who had the nicest car rather than who was behind the wheel.

WC3: We use cheap equipment and try to get that raggedy-ass sound.

Fred: We want to sound good but energy and emotion are more important.

Clyde: What's the most important thing in your songs?

Cam: Emotion and something to make you think.

WC3: Simplicity is most important. We're trying to figure out new ways to sing and write and so far we haven't boxed ourselves into a category. Cam's new song "New Shoes" (a bluesy, slower tune that their usual up tempo pop rock fare) is one thing that he's trying right now.

Ron: Are you all college graduates or did you drop out when you decided to become professional musicians?

Cam: I went to Drug High and graduated from Fuck U. (laughter)

Fred: I've been a pro since I was 19.

Ron: How long have the Explosives

been together?

WC3: We started recording last January but we all had other commitments and really started gigging in July.

Ron: What had you been doing prior to that? I know Fred's been a studio musician and is on the new Jerry Jeff Walker LP.

WC3: We've all played together in different types of bands. We were back-up musicians and studio musicians in Austin.

Cam: We don't mind mentioning our past associations and won't name drop because we do mind the way people take it. They look for ammunition to use against us.

WC3: What it comes down to is that we haven't always played new wave music and (Austin's) new wave musicians tend to be attacked for anything they might've done before.

Fred: What Cam said is a good point. The only difference is that we were good enough to get credentials as musicians and they weren't.

(The Explosives are referring to the incident that occurred when Austin's battle of the new wave bands took place at Raul's last summer and the Explosives were chastised by many of the other entries for being pros. To me that's like saying that Elvis Costello and Blondie aren't part of the new wave because they're pros.)

Ron: Didn't Fred have something to do with the production of the newly released Live At Raul's album?

Cam: He produced it. The other bands are pissed about it too! Other bands on the Raul's LP (the Next, Standing Waves, the Skunks and Terminal Mind) felt that Fred sabotaged them in the mix. They were mad that

we were involved in the project because they doubt our credibility as a band and they resented Fred being in a position to lead it. He bent over backwards to make sure that everyone got to do what they did. They shit on his hands every chance they got and, ah... fuck 'em!

WC3: Yeah, a lot of people aren't happy about the way they sounded and nobody ever thanked Fred for killing himself. Producing that album was really a trying situation for him.

Clyde: What do you all think of your audiences, because you cut them down subtly in some of your songs?

WC3: We have a lot of respect for our audiences and a lot of interest in them. We like to rough them up a little to get them emotionally involved. "Dance Veggies Dance" is mildly insulting and then others like "You Need Housebreaking" is outright degrading. But we'd rather have people hate our guts than be bored with us or not know how to feel about it.

Cam: I think people think too much. About being cool. They should just have fun mainly.

Clyde: Do you see yourselves in about two years playing before huge crowds and having gold records?

WC3: Oh yeah, we've starved for almost a decade and are willing to accept large sums of money for it. (laughter)

Clyde: One more question about new wave. What's the difference between it and punk?

Cam: Brains.

For a good time call Shirley at 777-0069. For a great time go see the Explosives or pick up either or both of their new records. RNR

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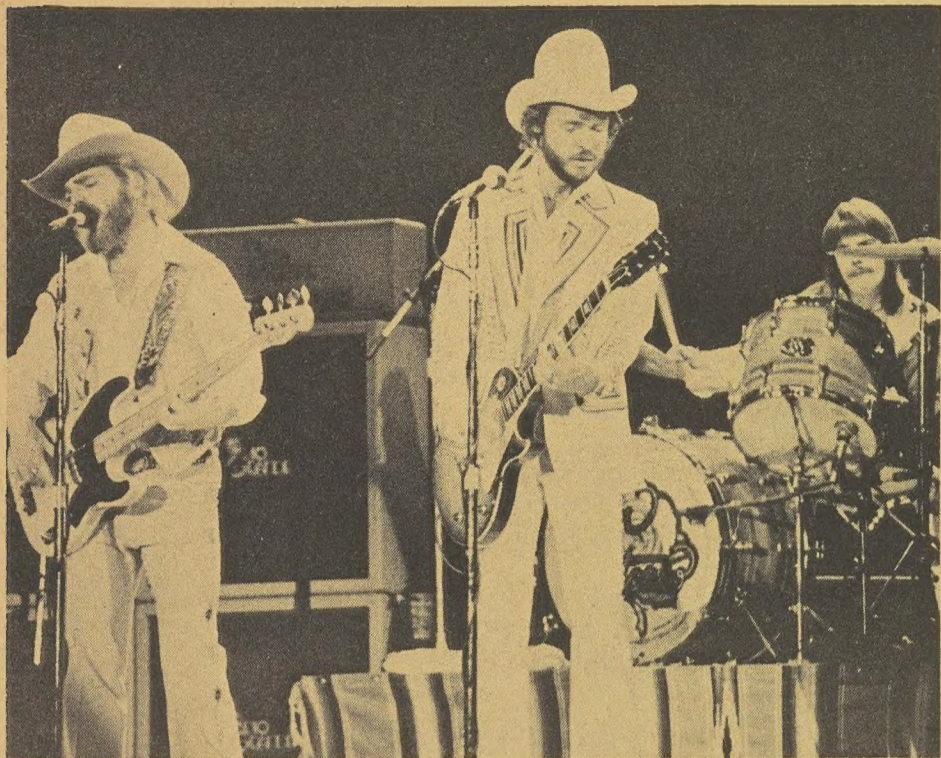
### PRESENTS

- Feb. 6 - Lotions
- 7 - Traveler
- 8 - Morning
- 9 - Vince Vance & The Valiants
- 13 - Lotions
- 15 & 16 - Too Smooth
- 20 - Lotions
- 21 & 22 - Morning
- 23 - Lotions
- 27 - Lotions
- 28 - Cobble Mountain Band
- 29 &
- March 1 - Messenger

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# ZZ TOP MAYBE NEXT TIME

by **Barrie Hurst**



This is where the ZZ Top interview should be, but due to certain difficulties beyond my control I was unable to obtain it for you. Though I am sure that many of you, who are fans of ZZ Top, would like to know what they have been doing with themselves for the last three years. I am sorry I could not provide you, our rock audience, with the information you rightfully deserve. By this I mean, the purpose of our magazine, or any magazine for that matter, is to relay information. Information obtained from sources befitting the magazines' specific interests. *Sports Illustrated* provides information about sports and the many people involved in that particular field. *National Geographic* provides its readers with information about the world's natural and man made wonders as well as its peo-

ple and their cultures. We at *It's Only Rock 'N' Roll* try to provide our readers with an insight of the music field by presenting album reviews, concert reviews, and interviews. However, to achieve these goals we need a certain amount of cooperation which leads me to the point I am trying to make.

To begin with, on January 3rd, I met with my editor, Ron Young. He wanted to discuss an upcoming interview I was going to be doing with ZZ Top. After informing me that my name was on ZZ's guest list and that there would be a ticket and a backstage pass waiting for me at the box office, I shook hands and bid him adieu.

Before going any further I must explain that practically every band that plays the circuit has a guest list. This list is comprised of names of people

who are invited, either by the promoters, the managers, or the band itself, to attend the concert. Any person whose name appears on the guest list is insured a complimentary ticket or a backstage pass or both. These tickets are not free, but are purchased by the record companies and distributed according to however they see fit. Most of the people on the guest list are just lucky enough to know a friend of a friend, a few people are actually guests of the band, like record company sales reps, and even fewer are those people of the press, like myself, who are invited to interview the band.

To continue with my story, Ron assured me that he had spoken with ZZ's public relations manager J.W. Williamson of Bill Ham Productions. He told me that Mr. Williamson said it might be possible to have someone briefly interview ZZ since this was the first leg of their tour, and there had been no previous publicity surrounding the bands activities. However, when I arrived at the Convention Center on January 4th and went to the box office to claim my ticket I was told that there was no such pass for me. Obviously my name was not on the infamous list.

On the following day, Ron explained that there was some kind of mix up although Mr. Williamson had insisted that he assigned my name to a ticket and a pass. The fault was obviously somewhere else. So Mr. Ron put two and two together and, oddly enough, it equaled Stone City Attractions (they were, after all, the company who promoted the concert here in San Antonio). What is even stranger is the fact that Jack Orbin, president of Stone City, would not answer his phone to comment on the situation.

The fact that I did not get the interview does not bother me half as much as the way the press, specifically *IORN*, was treated. It is a pathetic situation when the backstage area nor-

mally considered a place for VIP's, is yielded to groupies, starfuckers, and obscure people trying to "join the band wagon." What is even more pathetic is the fact that all I wanted to do was to interview the band and relay the information back to the readers. I feel the local concert promoters has hopelessly twisted its morals and totally misplaced its values. But I guess that is the name of the game, and I certainly cannot change it. I would like to wish ZZ Top a very prosperous year, and to Mr. Orbin I profoundly hope you get over this fear of answering the telephone.

RNR

(Ed. Note— This has happened to us on numerous occasions.)

## Rock 'N' roll Suicide

Larry Williams, 44, president of Angel Town Records and Nechelle Music Publishing, of self-inflicted bullet wounds Jan. 2 at his home in Los Angeles. Williams was prominent as a performer in the 1950s with hits like "Bony Marone," "Dizzy Miss Lizzie," "Short Fat Fanny" and "Bad Boy" to his credit. He is survived by his widow and seven children from a previous marriage.

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# THE MANY FACES OF GILDA RADNER

by Brent Stone



New York—Typifying Gilda Radner is a task not too easily accomplished: she dons an innocent schoolgirl image (or lacks an interest in the reality imposed by adulthood), renders the mundane to the unique while offering a new perspective on worn topics and in a contemporary actress that portrays characters that are inspired by those keen perceptions. In a recent story, the *New York Times* described Radner as "a woman who always appears to have a band-aid on her knee. She is also capable of making people laugh so hard

that they can't breathe".

The combination of those elements—the waif-like and the wantonly laugh-inducing—has made Gilda Radner one of the most intriguing new comedienne of the seventies. Radner's charm and awkward grace have been captured on film and most recently on her debut comedy album, *Live From New York Gilda Radner*.

Recorded live at New York's Winter Garden, *Live From New York Gilda Radner* displays the versatility of Radner on record. On the record, Radner portrays the eternally allergic Lisa Loopner at a piano recital, Emily Litella as a substitute teacher in the Bronx ("There has been a serious stubbing at this school," she exclaims), and Roseanne Roseannadanna. Roseanne, perhaps Radner's most successful characterization, is heard addressing the graduating class of the Columbia School of Journalism. Radner again indulges Roseanne in the grotesque: Roseanne details the unpleasant aspects of lunchtime with "Mr. CBS himself, Walter Cronkite."

Radner, 33, was born in Detroit. The daughter of Jewish parents, she was preoccupied throughout childhood with success. Her earliest interest was

acting; the vocation she later pursued with gusto. "My dad encouraged me a lot," Radner recalls. "He loved show business. He ran a hotel frequented by actors in town for shows. They would give him free tickets and we'd go together and watch from the best seats in the house. From then on I wanted to be an actress."

Upon highschool graduation, Radner enrolled in the University of Michigan as a theatre major. Potential acting jobs lured her to Toronto where she secured work in the Toronto company of *Godspell*. Radner remained in Toronto for six years as a part of the *Second City Revue*, an improvisational acting group. John Belushi, who was in the Chicago chapter of the same revue, invited Radner in the early '70's to come to New York and work with him on the *National Lampoon Radio Hour* as a writer and performer. Subsequently, she was heard on many broadcasts and two *National Lampoon* albums.

The strength of her work with the *National Lampoon Radio Hour*, inspired producer Lorne Michaels to ask Radner to join the cast of *Saturday Night Live*, a ninety-minute live broadcast of contemporary comedy.

In 1978, Warner Brothers Records approached Radner with a recording contract. Upon receipt, she immediately delved into her comic repertoire for material. "I began developing some of the characters a little more deeply and in the process realized that what I really wanted to do was a musical album. I don't think most people really buy comedy records, so I wanted to be a little different. I started writing songs with Paul Shaffer (an accomplished musician, writer and performer now with the cast of *Saturday Night Live*) and some of the *Saturday Night Live* writers and the show just sort of evolved out of that process."

Produced by Jerry Wexler, Paul Shaffer and Howard Shore, *Live From New York Gilda Radner* is, in Radner's words, "more than a one-woman show." Aside from Radner's familiar stable of guises, *Live From New York Gilda Radner* features the Papal gossip columnist Father Guido D. Sarducci, Don Kirschner clone Paul Shaffer, Rhonda Weiss' back-up singers Rouge (courtesy of Capitol Records' group Desmond Child and Rouge) and Candy Slice's punk ensemble The Slicers. "The music is funny," Radner asserts, "but it stands on its own as music." *RNR*

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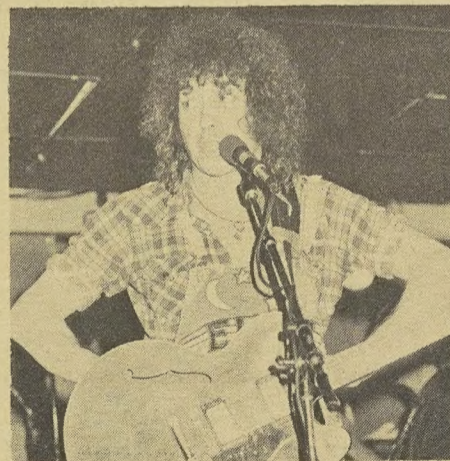
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## Elvin Bishop In SA

by Barrie Hurst



by Robbin Cresswell

What has fourteen hands, seven heads, and the ability to emit a honky tonk timbre that is genuinely distinctive of southern boogie? Well, if you guessed Elvin Bishop and his band then you are absolutely correct.

On December 19 Mr. Bishop performed at Skipwilly's putting on a concert that literally rocked the house down. The whole band exhibited an energy that was incomparable even to that of the audience. Elvin seemed to draw an exuberance of power from the crowd as he daringly strutted through the audience packing only a cordless electric Gibson-345. As I

watched him it became eminent to me that this man was truly talented. His guitarman'ship was deftly acute, and his songs were loaded with a kind of southern funk rarely visible in today's over-mechanized over-synthesized world.

Born in Glendale, California and raised in Tulsa, Oklahoma, Elvin distinctly became influenced by basic country, western, blues, and gospel music. Later, he achieved recognition with a widely known Chicago blues band known as the Paul Butterfield Band. Now Mr. Bishop is more commonly known as the man who "Fooled Around and Fell In Love" which became his first national hit single. His last LP was *Hog Heaven* for Capricorn.

Discussing his future plans, Elvin informed me that the band is scheduled to tour Canada for a few weeks and then return home to San Francisco and start putting another album together. That was about all the time he had and so I got up, wished him luck, and congratulated him on his success. Keep on rocking Elvin! *RNR*

# HEYOKA



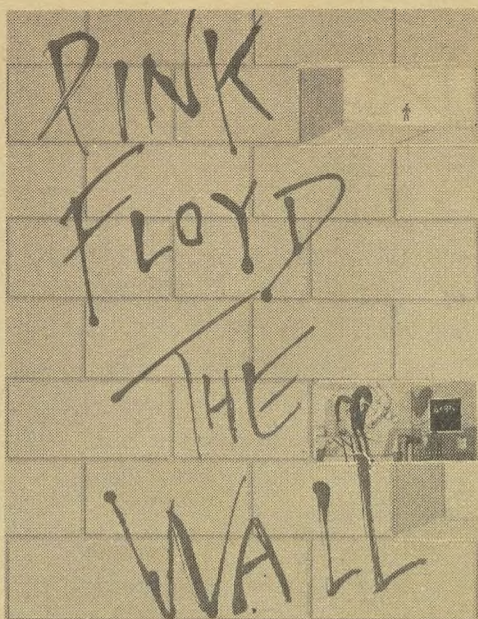
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## by David Arthur

Pink Floyd, over the past decade, has emerged as one of the few groups unafraid to take on challenging concepts. On *Dark Side Of The Moon* they took on the stresses of modern life, on *Animals* they attacked the political structures of man. Now comes an attempt to eclipse all of that with a monumental work, *The Wall*. Over the range of its two discs the album attacks many things: parents, systems of education, racism, atomic warfare, and other follies of modern life. Roger Waters ties all of this together by showing their relation to the forming of "walls" by people. These facades we create in order to protect ourselves from the outside world. If people hurt us, reject us, well, it's because they didn't know the real us. Or so we rationalize.

The album is an unusual one for Pink Floyd, since they generally use few lyrics, letting the music create moods. While their strong evoca-

tive instrumentals are still present, the sheer abundance of lyrics is surprising, but all are used to good effect, due in part to the ethereal voices of Waters and guitarist David Gilmour. Waters also wrote virtually the entire album. He shows himself on this album to be one of the best songwriters in rock. His lyrics communicate his feelings, his music supplements and compliments his lyrics perfectly. Gilmour also deserves much credit for the brilliance of the LP, for the guitar work is outstanding; he turns lead into "lyrics."

The tone of the album may seem bitter to some, for it is occupied with death. Waters sees life proceeding in that direction, yet the humor he injects, relieves much of the bitterness. Waters doesn't sugar-coat, but neither does he try to present an unrealistic picture. It's ironic, rather than bitter.

The LP is Waters' confessional; on it he rips himself apart so we can see inside. While attempting to show the loneliness of life behind the "wall", the LP also emerges as a plea, made by Waters, for understanding. He also tears his wall down because he wants to see inside too, wants to see what happens when the barriers are removed.

Because of the sense of commitment on the part of Waters, this is Pink's best LP yet. It is surely one of the best of the recent decade, for it blends intelligent lyrics with stunning musicianship, all the while realizing one of the most challenging concepts tackled on an album. And while its subject matter is gloomy, the album emerges as an affirmation of survival, for Roger Waters has shown it's possible to break down the "walls" and have your views and dreams survive. And for that we should be grateful. **RNR**

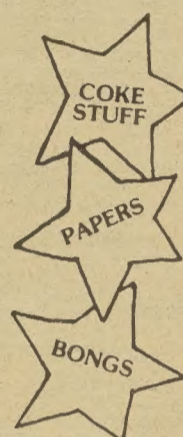


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# PAT METHENY GUITARIST EXTRAORDINAIRE

by Jack Kanter



Pat Metheny's music is an acquired taste. The average pop fan upon hearing a Metheny album for the first time will find that the music has an alluring quality to it that entices one to listen again and again. Once you have the music in your grasp, you never want to let it go, a must for any collection.

Even more enjoyable is a concert by the Pat Metheny Group. They are four accomplished musicians in a long jazz tradition; Mark Egan on bass, Dan Gottlieb on drums, Lyle Mays on keyboards, and Metheny himself on guitars. Together, this group creates some of the most pleasing chords and harmonics found in contemporary music. The people of Austin are well aware of this fact and flock by the hundreds to hear Metheny play at one of his favorite places, the Armadillo World Headquarters. One could not help but notice the rapport between the audience and this particular performer. An old friend had stopped in for the night to play. Even after two encores, the audience still wanted more,

so the group delivered a new piece that had just been written about two weeks before the concert. It was a haunting instrumental that reminded one of the soundtrack to "Apocalypse Now", some obscure Brian Eno, and Pink Floyd, all at the same time. After these moments of extreme intensity, the crowd that was thirsty for more had been fully satiated and satisfied.

I was fortunate enough to be able to go backstage after the concert and ask Metheny a few questions about his most recent LP's and his tour earlier in 1979 with Joni Mitchell.

**HOW DO YOU LIKE AUSTIN?**

We love it. The Armadillo is one of the places we really look forward to playing because the audience is really hip and is really responsive to us. I would say tonight was an excellent concert because of the audience.

**DO YOU ENJOY TOURING?**

Oh, I love it. We are on the road about 300 days out of the year. It's nights like this that make it all worthwhile. It's especially remarkable to

come back to a place several times in a row and have it be great every time. That tells us that this audience is really something special. People are unbelievably hip here. Really a groove.

**I WAS REALLY HOPING THAT THE TOUR WITH JONI MITCHELL WOULD COME HERE. WHAT MATERIAL WAS PLAYED ONSTAGE? WAS IT MOSTLY DRAWN FROM HER "MINGUS" ALBUM?**

No, actually we only played a couple of tunes from *Mingus*. Most of the material we played was from her *Court And Spark* and *Hejira* LP's because that fit the nature of the players best. (The other players included Jaco Pastorius and Don Alias).

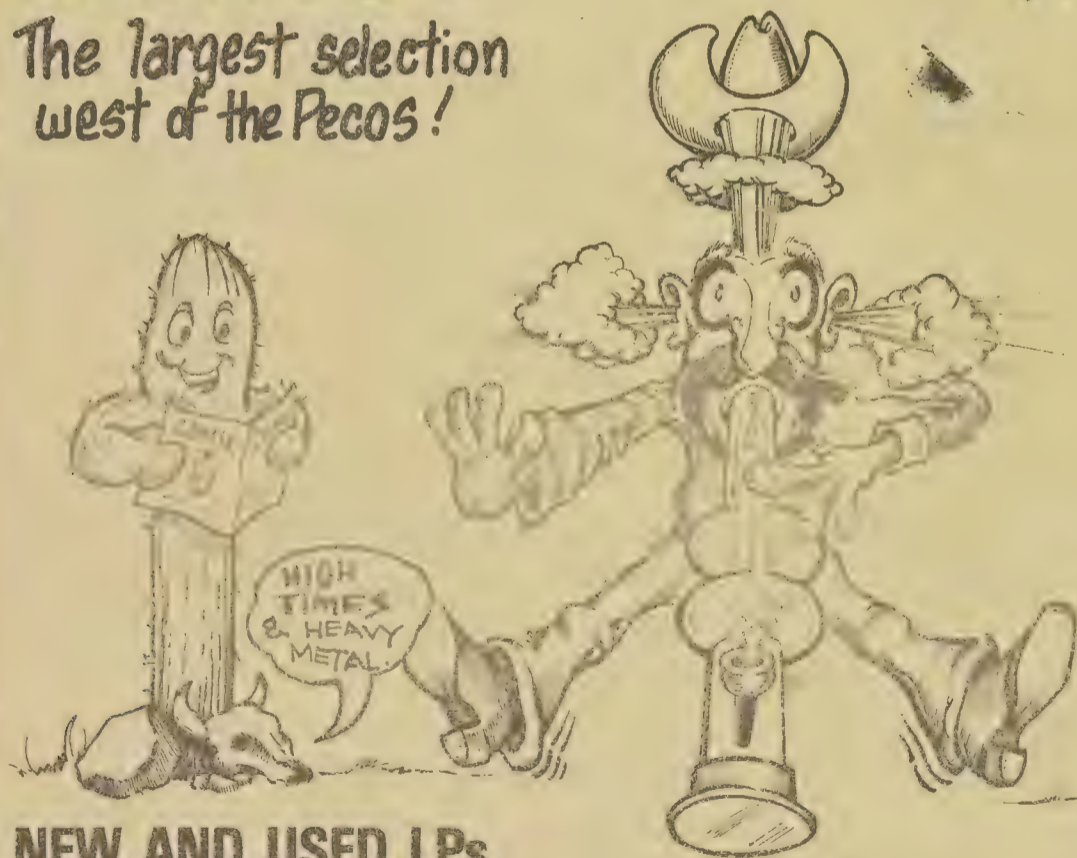
**WAS THERE A LIVE RECORDING MADE OF THOSE CONCERTS?**

Yes, as a matter of fact. I don't know when it will be released but eventually you'll hear a live record.

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FIRST LP, I GOT THE IMPRESSION THAT WHEN YOU WERE JUST STARTING OUT, YOU WERE A YOUNG KID, MEETING THESE JAZZ GREATS SAYING "LISTEN TO ME, I'LL PLAY YOU SOMETHING DIFFERENT." HOW ACCURATE IS THAT?

Well, not exactly. There was a lot of fear involved, plus I really wasn't that good back then. I was only about 18 and I had just started playing guitar a couple of years before that. So I wasn't any hot shot at that point, although I was confident in my eventual capabilities.

HOW DO YOU SEE YOURSELF IN COMPARISON TO OTHER JAZZ GUITARISTS? MANY TIMES ONE CAN HEAR TONES OF GEORGE BENSON AND OTHERS.

I see myself in the jazz guitar tradition, starting from Charlie Christian to Wes Montgomery. I think that if you hear a similarity between me and Benson, it's not because I'm into his music so much as it is that I am really heavily into Wes Montgomery. This is a common trait. Wes was my hero when I was first starting.

WHAT ADJECTIVES WOULD YOU SAY BEST DESCRIBE YOUR MUSIC?

I leave that to you to say. I don't identify with words in general. I've never felt in control of them, so I'm reluctant to say this and that.

HAVE YOU EVER CONSIDERED USING ANY VOCALS IN YOUR OWN

WORK?

No. There's a certain thing about instrumental music. There's a lot of options to it so that people can bring their own....groove to it. We have a wide variety of sounds, more than we can actually deal with.

ON THE FIRST GROUP LP, I NOTICED A SIMILARITY BETWEEN "PHASE DANCE" AND "APRIL JOY".

They are similar as tunes. We put a little tag on "April Joy" that is a quote from "Phase Dance". The original idea was to open the record with "Phase Dance" and end it with that, but it didn't work out like that. Just as well.

I MISSED NOT HEARING ANYTHING FROM "NEW CHAUTAQUA" IN THE CONCERT.

Well, that was a special thing. Everything on that LP was improvised in the studio. Therefore, I don't think I could do it again even if I wanted to.

THAT IS DISHEARTENING, BECAUSE I CONSIDER THAT LP PERHAPS THE BEST OF 1979. I FIND IT VARIED ENOUGH THAT I CAN PLAY IT NO MATTER WHAT MOOD I AM IN WITHOUT ANY RESERVATIONS. I HONESTLY CANNOT SAY THOSE WORDS ABOUT ANY OTHER LP RELEASED THIS LAST YEAR.

Really? That is the "black sheep" LP of mine. It was really very folk like, not a jazz LP at all. That's nice to hear.

THE TITLE CUT OF YOUR LATEST

LP "AMERICAN GARAGE" REFLECTS AN ADMIRATION OF NEW WAVE MUSICAL IDEAS. DO YOU LISTEN TO A LOT OF NEW WAVE?

Actually yes. The title cut has the new wave movement in mind, but it still has some harmonic shifts that are not found in new wave. We like to play a lot of different kinds of music.

WHAT DO YOU LISTEN TO MOST THESE DAYS?

Lots of different things, ranging from classical music to, in the last couple of days, the new Fleetwood Mac and Stevie Wonder LP's. I love Michael McDonald's tunes, Steely Dan, Rickie Lee Jones, and Joni. My current favorite right now is the B-52's. I love that band.

THEY'RE AMAZING BECAUSE THEY USE UNUSUAL INSTRUMENTS LIKE A WALKIE TALKIE, AND A FOUR STRINGED GUITAR. THEY RECENTLY PLAYED HERE WITH TALKING HEADS.

Talking Heads and B-52's together? Wow!

THE LAST SONG OF THE CONCERT SOUNDS LIKE IT CAME FROM "APOCALYPSE NOW".

It fits that mood, sort of.

DO YOU THINK YOU'LL EVER RECORD IT?

I doubt it because I've got to resolve in my mind yet what the tune is exactly. It's great after we've played everything else. That's when it fits. I

wouldn't want it on a record because the implications of it are semi-serious.

WOULD YOU AGREE THAT THE LABEL YOU RECORD FOR, ECM, HAS A REPUTATION FOR BEING RATHER ECCENTRIC?

I think that's true. That's right. And I identify strongly with the conception of the label because I am very honored and glad to be on it. To me, the musicians on the label represent a very diverse range stylistically, but are the epitome of the kind of musician that I want to be. That is, musicians interested in expanding the horizons of music in general without necessarily making a firm commitment to any one style.

RNR



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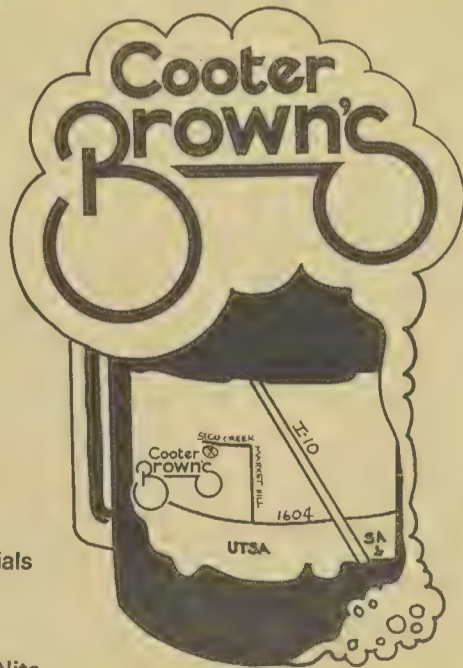
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## FOTO FEATURES



by Robbin Cresswell

So, you're finally going to break down and buy a camera. Those full page camera ads in the newspaper are getting to you. If Bruce Jenner can do it so can you.

There are so many brands and types of cameras on the market today it can be confusing choosing the right camera for you.

There are three basic popular types of cameras:

1) Instant Print Cameras like Polaroids, 2) Pocket cameras small enough to fit in a pocket, and 3) 35MM cameras versatile enough to do any job.

How often a camera is used and how much money you want to spend are important factors to consider. If you only have use for a camera a few times a year and the rest of the time the camera is left to hibernate in a closet, it would be ridiculous to invest \$400.

The pocket cameras range in price from \$10-\$100. They are compact and fit easily into a purse or pocket. The camera is light weight and simple to load. No focusing is required on most models. Built-in flash and telephoto lenses are available on the higher priced models.

Polaroid and Kodak are the main producers of the "Instant Picture" cameras. All you so is drop in a film pack, point the camera and shoot. The camera spits out the picture and in a few minutes the picture is fully developed right before your eyes. Polaroid's most advanced camera uses sonar to focus. Since these cameras don't give

you a negative, reprints and enlargements will cost more. You can expect to pay from \$25-\$200.

Next we have the 35mm. This type of camera has enjoyed enormous popularity in the past several years. Although many people believe the 35mm looks too complicated for the average person to operate, it's not true. Many models coming out are automatic. Just set the film speed, select the aperture or shutter speed, focus and shoot. The single lense reflex (through-the-lense viewing) is preferred over the range finder. Many lenses and other accessories are available which makes the 35mm extremely versatile.

After you've already picked out a camera, the next thing is where to buy it. Naturally you want to pay the lowest price. Good places to check are Photogenesis, Camera Exchange, Fox and Studers. Don't forget about the discount stores like K-mart, Best Products and Fedmart. Although their stock is not as large, many times they beat the price of their competitors. Prices do vary. Kodak's Ektalite 10 retails at \$38.00\*. Photogenesis sells it for \$36.00\*, Fedmart at \$27.00\* and K-mart at \$24.00.

It would be impossible to go through a list of cameras comparing prices from store to store. All the stores are competing with each other for the lowest prices. Cameras are being advertised daily in newspapers and on television.

Buying a camera is like buying a car. It's serious business. It won't hurt to check around for the best deal. Talk to experienced sales people. Read photography and consumer magazines for information. If you don't think you have enough money, many places take Master Charge or Visa. Sometimes lay-away or financing is available. Now is a good time to buy with all the after Christmas sales. So, happy hunting!

\* Prices are rounded off to the nearest dollar. Prices were compared in December 1979. RNR



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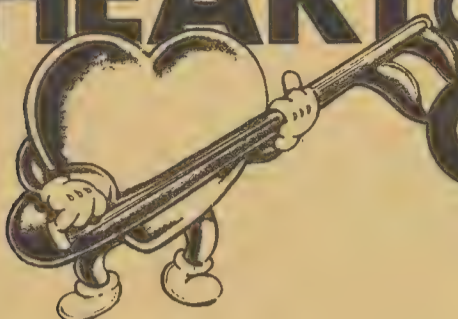
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# HEART OF THE CITY



by Jim E. Beal Jr.

Miss Neesie's demands that my red shoes become intimate with a washing machine must have been responsible for the bizarre turn my music listening took in December and January.

No sooner did I dust off my run-down Tony Lamas & Noconas than a new Steve Fromholz album came my way, Ray Wylie Hubbard and his new band came to town and we got a Christmas card from T. Gosney Thorn-ton and his lady.

'Twas no ghost of Christmas past—rather the ghost of the days when Cosmic Cowboys ruled the Texas roost.

At the mid-point of the wonderful '70's it appeared as if Country/Rock was destined to become the proverbial "next big thing." A few artists/groups were signed by major record labels and a few of that few made the big bucks.

The majority cut an album or two (most under-promoted at best) and went back to the one-night-stand routine. The record companies went on to look for the next big thing.

Lots of good bands bit the dust during the period of disillusionment that followed the highs of the great Texas Talent Hunt—Denim, Texas Weather, Dog Tooth Violet, the Lost Gonzo Band and Ray Wylie Hubbard and the Cowboy Twinkies to name a very few.

My pick for best of the Progressive Country Rockers at their peak was Hubbard and the Twinkies. In fact, if I had to pick a band for best of the decade it would probably be Hubbard and the Twinkies.

Imagine my abject sorrow when I heard the Cowboy Twinkies were cut loose and Ray Wylie Hubbard had joined up with remnants of the Lost Gonzo Band.

I was about to write the boy off until I saw him and the band (John Inmon on guitar, Bob Livingston on bass and Paul Percy on drums) at the Hill Country High and listened to their new, self-produced and self-promoted album *Something About the Night* (which is on Renegade Records for you trivia freaks.)

If you're at all familiar with the Lost Gonzo Band and their work with Jerry Jeff Walker or their solo efforts you'll know there aren't many bands that could cut 'em musically.

They basically complement Hubbard's style and temperament. The Ray Wylie Hubbard Band meshes quite well.

But, and this is a BIG BUT, they lack the insanity and twisted edge that made Hubbard and the Cowboy Twinkies favorites of weirdos throughout the country. When you went to see the Twinkies you were never quite sure if you'd be insulted, assaulted or pleasantly entertained. The atmosphere of mondo bizarro does not surround the new Ray Wylie Hubbard Band.

Somehow, though, the album *Something About the Night* captures the Hubbard essence much better than the ill-fated Warner Bros. fiasco *Ray Wylie Hubbard and the Cowboy Twinkies* or the Lone Star Records release *Off the Wall*.

*Something About the Night* is a showcase for Hubbard's various moods and styles—from off the wall humor ("Texas is a State of Mind") to blatant tenderness ("Dallas After Midnight"), from straight C&W ("Low Life Companions") to Rock'n'Roll ("Something About the Night"). It also welcomes Jimmy Johnson back to the world of small print on record sleeves and includes Bob Livingston's Lone Star Beer Commercial "The Nights Never Get Lonely".

Another thing that makes this a fine album is its independence. *Something About the Night* was produced by the band and Jim Inmon with financial assistance from family sources. The production is top notch as is the packaging. Chalk up another one for self-sufficiency.

Even if you think you might not like all the tunes on the record buy it to buck the system.

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Which brings us to Steve Fromholz's newest one *Fromholz Live* on Felicity Records out of Austin. There's something rather discomforting about this record and I hesitate to write what I feel about it because Steve Fromholz fans are at least as rabid as Next fans. I fear the two factions will join forces for an assault on the Pig Farm.

Actually this is a great album for Fromholz fans because he does all the songs people holler for while they're guzzling beer in various taverns. With this record they can save their vocal chords.

To fully appreciate Fromholz Live one must see Fromholz live. Steve Fromholz can work a crowd at least as well as Bob Hope, he knows a million songs, a billion stories & jokes and dozens of one-liners for handling hecklers. They all work better when you can sing and laugh along and see the embarrassed red faces.

I dunno—I get so confused when I try to decide whether live albums are for fans or if live albums serve as an introduction to potential fans. I've already blown any chance of getting any parts of this semi-review into Steve Fromholz's press packet so I'll keep going a little longer and tell you if you've never seen Fromholz live you've missed a treat. If you don't plan on seeing Steve Fromholz live you'd better buy *Fromholz Live* so you won't die without having heard "Dear Darcy," "Dimmy Jean's Poor Puke Sauce Linkages/Redneck Mother," "Aunt Minnie and Bears" and "I'd Have to be Crazy."

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Southside guitar whiz Danny Cowan, formerly of Augie Meyer's Western Head Band, is coming back to the local spotlights with a new band called Second Wind.

Second Wind, with Cowan on guitar (of course), Steve Mitchell (vocals, bass) and Loyd Elliot Roberts (drums) are currently playing a high energy mixture of rock, blues and jazz.

They've been together only three months, but from what I heard at a recent Fort Knox gig it's been three months of solid practice.

At the moment Second Wind is leaning heavily on their own arrangements of Jimi Hendrix, Jeff Beck and

blues standards while working on their own compositions.

"We're definitely a Southside band. We're not all from the Southside, but we are a Southside band," Cowan said. If you don't quite understand that proud statement you've spent too much time north of Commerce Street.

Mitchell said their original stuff will be a fusion of driving rock and jazz. Second Wind is an interesting addition to the local scene and will probably be making large waves soon. More news as it develops.

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Johnny Magnum says The Fads' single is his pick to click at the moment.

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Joe King Carrasco and the band (Kris, Brad and Mike) appear to be making Annie's Castle Club on West Avenue their S.A. headquarters. Rabid fans have been packing the joint and the band's been responding in kind.

Why does the King of Nuevo Music like the Castle Club? "The people like us and the place has good, solid walls, you know what I mean?"

Carrasco's November appearance saw people ripping up the floor (literally) to the beat of "96 Tears". A December gig was SRO despite rains that could have sent Noah searching for a hammer and a few cubits of prime oak.

There's a rumor going around that Joe King will soon release a single—until then pacify yourselves with the album *Tex-Mex Rock Roll*.

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And I'll leave with a question for radio stations everywhere.

Is there any reason DJ's can't let us know the titles/and artists of every song they play? RNR

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### RIGHT STRING BUT THE WRONG YO-YO

This month's column could also be called "What we have here is a failure to communicate." I like the first title better. It's from an old song by a semi-blues singer named Willie Perryman, dba Piano Red. Carl Perkins later recorded a fine rockabilly version of it. Blues songs and blues artists have had a substantial impact on the development of rock'n'roll...

...which brings us to a recent album called **Roots of Rock**. This album comes from Yazoo Records (#1063), one of several small labels that specializes in LP reissues of rare blues, jazz and hillbilly singles from the 1920's and 30's. These reissue albums are a god-send to collectors and fans who might otherwise never hear, let alone find original 78rpm copies of, some magnificent old recordings. The original 78's were released in small quantities to begin with and were often played to death on wind-up victrolas. Few copies have survived to this day.

The blues artists who recorded during the 20's and 30's produced music that is both timeless and contemporary...timeless because the original performances still sound great, and contemporary because the blues has provided inspiration and material for many rock'n'roll singers.

**Roots of Rock** offers the original versions of 14 blues songs that were later recorded by various rock'n'rollers. When I saw this album, I bought it on sight. It's about time, I thought, that someone documented the blues/rock connection. Well, I'm still waiting. Since I had some time on my hands, I wrote this letter to:

Nick Perls  
Yazoo Records  
245 Waverly Place  
New York, NY, 10014

Dear Nick:

The music on **Roots of Rock** is first-rate. Yazoo LP's are never a disappointment in that respect. However,

there's a lot of duplicate material. Many of the songs have been reissued before, and that makes this album kinda redundant for most blues fans.

From where I sit, the album is also of limited value to rock'n'roll fans. The focus is too narrow, the approach too technical. By selecting only those old songs that were later recorded intact by rock'n'roll bands, you miss a lot of subtleties in the blues/rock relationship. By concentrating on such aspects as guitar tunings and techniques, the album often misses the larger picture.

Consider this: some kid sees **Roots of Rock** in a store, recognizes "Statesboro Blues" from the Youngbloods or Taj Mahal or the Allman Brothers and wants to find out something more about the song. So he (or she) buys the album, listens to Blind Willie McTell's original version, and it's a revelation. But when he reads the liner notes, seeking further illumination, he finds that "Instead of accompanying the last four measures with the conventional A chord, McTell plays a D-shaped F chord... and plays a descending bass lick on the fifth string...". Is the kid going to give a shit? Probably not, and why should he? McTell's technique is not the real point.

The real point is that "Statesboro Blues" is both a musical good time and a great story about the human condition. It's a basic three-chord riff that can be performed in the Elmore James style. It's good boogie music and good dope music. Kids know about the human condition, too. Rock'n'rollers take a lot of shit from the world in one way or another. That is the link between McTell and rock'n'roll.

A musician or student may have some interest in McTell's guitar-playing style but a basic question remains: why is this song, by this blues musician, eminently suited to rock'n'roll? The LP liner notes give little clue.

The same thing happens with Charley Patton's recording of "Spoonful". The notes rightly praise Patton's instrumental talent, yet there's more to be said. Patton is legendary. He's a hoodoo spellbinder. Any halfway-lucid

rock' who listens to Patton has got to be affected at some primal level, and maybe he'll take his own music a bit deeper or closer to the edge the next time. Patton's aura and mystery, plus the fact that he played the guitar so damned good, is his contribution to rock'n'roll. (His lyrics weren't really great, or even intelligible.) Kids oughta know things like this, and sometimes need help in finding out. **Roots of Rock** doesn't tell them.

And so on and so forth. The album includes songs later recorded by the Rooftop Singers and by Leon Redbone, but the Rooftops were a folk/pop group with tenuous connections to rock'n'roll and Redbone is unclassifiable. The discussion of Willie Newbern's "Rock and Tumble Blues" only hints that the Muddy Waters-Little Walter recording of this song (in 1950) was a critical bridge from the individual/acoustic/country style, as represented by Newbern (1929), to the group/amplified/urban style of rock'n'roll.

### WHO'S IN CHARGE HERE?

I'm not even convinced that Steve Calt, who wrote the liner notes to this album, is sympathetic to rock'n'roll. To say that rock'n'roll is "Pre-eminently percussive" is to ignore the sound of The Band or the Grateful Dead, for instance, and neglects the visceral/emotional aspects that rock shares with the blues. Rock'n'roll, in its purest sense, is **folk music**—just like the blues—and **Roots of Rock** misses the connection entirely. I don't understand why.

Cault also takes a swipe at Eric Clapton for having recorded, with Cream, a version of "I'm So Glad" that doesn't stand up to Skip James' original. Well, I seriously doubt that it was intended to. Clapton was more likely playing homage as best he could...and, via composer credits, putting some money in Skip's pocket as well. And Clapton, of all the rockers, is the one white boy who came closest to developing a personal musical style that feels like the blues instead of just sounding like it.

To badmouth Clapton is mean, smug or foolish; maybe all three.

Nick, I sound angry but I'm really more frustrated than anything else. Yazoo's usual scholarly and technical approach seems quite inappropriate to this type of material. I'm not satisfied with the selections, either. Big Bill, Robert Johnson, Carr & Blackwell and Kokomo Arnold are closer to rock'n'roll than Blind Blake.

If you do another album like this—and I hope you will—I suggest that it be oriented specifically towards the rock'n'roll audience. Explain why this superb music was successfully transferred to the rock idiom, tell us a bit more about the blues artists themselves, and spend more time on the nuances and emotion of the music. I suspect that such an approach would both sell more albums and do better justice to the blues as an element of rock'n'roll.

Sincerely,

*David M. Frost*

David M. Frost  
San Antonio, Texas

So, friends, things are not always as they seem. Well-intentioned and knowledgeable people sometimes make mistakes. Myself included. The story of rock'n'roll goes much deeper than who recorded whose version of what old song. The subject is fascinating and complex; intuition and feelings are often more important than facts and figures.

Even though **Roots of Rock** may be misdirected in its concept and execution, the music on this album is great. Yazoo has issued quite a few albums of country blues material and I recommend most of them without reservation. Blues recordings from the 20's and 30's are awesome and compelling. It's useful for the beginning listener to get help from someone who knows the territory but LP liner notes or my critiques are ultimately peripheral. The music, as they say, speaks for itself. **RNR**

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# A DECADE OF ROCK'N'ROLL IN PICTURES

by Robbin Cresswell



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2/7&8-Peter, Paul & Mary/Arena  
2/8&9-Liberace/Music Hall  
2/17-John Denver/Summit  
2/22-Freddie Fender/MCCC  
3/1-Maynard Ferguson/Arena

### SAN ANTONIO

2/7-B.B.King/Majestic Theater  
2/15-George Thorogood/The Junction  
3/2-Kenny Rogers/Coliseum  
3/15-Bob Marley/Laurie Aud.

### CORPUS CHRISTI

2/6-Rush/Max Webster/Coliseum

### AUSTIN

2/5&6-Leon Russell/Opry House  
2/7-Rush/Max Webster/Muni. Aud.  
2/8-B.B.King/Coliseum  
2/10-The Eagles/UT Special Events Center  
2/15-XTC/Wazmo Nariz/Armadillo  
2/16-John Denver/UT Special Events Center  
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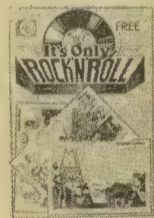
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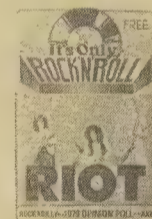
#4-Patti. Smith, Nick Lowe Part II, Vince Vance and the Valiants



#11-Judas Priest, Police, Rush, Angel, John Cale



#16-Battle of Band, DEVO, Bruford



#18 - Riot, Axe, Crazy Cavan, Will Beeley



#19 - Scorpions, Ramones, Roky Erikson, Point Blank



#10-Steve Martin, Godz, Ramones, Kiss



#12-Heyoka, Toto, Gino Vanelli, Robert Gordon, Doug Sahm



#17-Jo "King" Carrasco, Rockpile, B-52's, Garland Jeffreys





**The Beat/The Beat/CBS** Forget the Knack, the Cars and the rest of the new one-word power pop bands. Give the Beat a listen.

These guys play an accessible brand of pop like they've been doing it all their lives. Their vocals and pop awareness are comparable with the Rubinoos and they have the power of Cheap Trick. Their lyrics touch familiar subjects but with more originality than most bands lately. This is basic fun and danceable rock'n'roll with mid-'60s influences; the kind that would appeal to Krayolas fans.

The single is "You Won't Be Happy" but all the songs are winners. (A-)\*\*Clyde Kimsey

**Root Boy Slim/& the Sex Change Band with the Rootettes/Illegal**

**Records** Root Boy, if you remember, sings like Barry White with his throat cut; is funnier than Zappa is lately; has ideas he lifted off old Capt. Beefheart and Fugs albums; and has a tight'n'funky back-up band that make his hilarious lyrics danceable. Last year's debut LP I liked, although I figured he couldn't go any further. I was right. Despite some throwaway stuff he's come up with a few winners though like "World War III" which sports the chorus: "Looking for a place to plug in my TV when I finally realized it was World War III." Also "Quarter Movie on My Mind" is great for yuks. Probably great live. But skip this.\*\*RY

**Jerry Jeff Walker/Too Old to Change/Elektra** Jerry Jeff's finally back after too many limp-dick albums with his best attempt since Ridin' High. Self-produced, it's also the best job in a while here too. He's picked some top grade material to sing especially the title cut, "I'll Be Your San Antonio Rose" (written by Guy Clark's wife and sung with Carole King), and the hard driving "I Ain't Livin' Long Like This." I don't guess J.J.'s gonna put pen to paper again himself, but I won't mind much as long as he keeps grabbin' material like the biographical "Hands On the Wheel."

To be expected there are a few clinkers mainly "Me and Bobby McGee" which sound like he faked both words and melody just for a quickie. Also Willis Alan Ramsey's delightful jewel "Northeast Texas Women" is given a leaden beat instead of that loose and happy one Ramsey gave it. But herein is the Jerry Jeff we've come to know and love: croaky voice, missed notes, bozzy farts and all.\*\*RY

**Wazmo Nariz/Things Aren't Right/I.R.S.** Wazmo Nariz has a voice one reviewer called "a hip Ricky Ricardo on acid." His music is drawn from such diverse sources as Elvis Presley, John Cage and disco. It's rock that has as much in common with Pink Floyd as it does Devo and it's just as exciting, challenging and witty. He's backed by a most capable band known as the Wazband that hales from Chicago which gave us Cheap Trick, so watch out. Best cuts: "The Mind is Willing, but the Flesh is Weak" and "Checking Out the Checkout Girl."\*\*RY

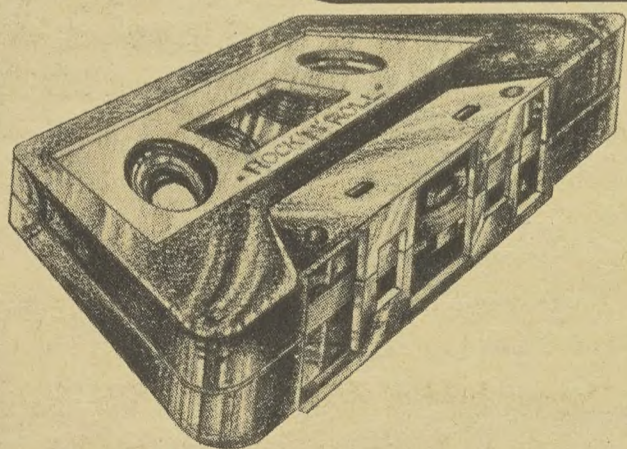


**Joan Armatrading/How Cruel/A&M** Four new songs that are so good they couldn't wait for an album. That's what the cover says. So here's my verdict: "Rosie" is a jubilant romp of a song about a young transvestite who just wants to tease the boys; "How Cruel" is an angry rocker against prejudice featuring a blistering sax break; "He Wants Her" is a lusty reggae piece about the game of sexual cat-and-mouse; "I Really Must Be Going" tells touchingly of an illicit love affair that could never be. I'm a sucker for good Armatrading but the tunes herein are some of her best ever. You can pay the cashier.\*\*RY

**Ian McLagan/Troublemaker/Mercury** McLagan played keyboards in the lovable, sloppy Faces, one of the all-time rock'n'roll bands. Last year when Ron Wood and Keith Richards led the quickly assembled, rough-hewn New Barbarians to support Wood on his LP Gimme Some Neck and then set out on tour McLagan was there on piano and organ. This LP emerged from that rare combination of players and it could be a sleeper. Raucous rock on "Somebody" and "Movin' Out", bouncy reggae on "Truly" and the splendid radio-fare (or it should be) of "La De La" make this one a keeper.\*\*RY

**Island/Watch Your Step/A Simple Song/Wickie Records** Island is a local band that has been together for a few years in one form or another. They don't play the S.A. club scene because they don't want to get that local band stigma. When they do perform live it's usually out of town or at a special function such as the MDA fund raiser last summer. Anyway they hope to attract the attention of the big record boys and so produced their own record at United Audio Recording in S.A. The band consists of Carl Morgan on guitar, bass and lead vocals, Brad Bird on guitar and harmony, Enrico Sardelli on drums and harmony and Eddie Polanco on guitar, bass and lead vocals. Polanco also wrote the two songs on this 45 which is getting some airplay on KZ-100. Of the two "Simple Song" is the better tune, mainly due to its Who-like melody, harmonies and arrangements. "Watch Your Step" is a threat-rocker and is fairly typical hard rock but features Island's quality harmonies and a creative bass line which gives it an edge over, say, local rock band in-hiding Jumbo.\*\*RY

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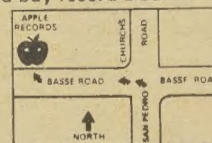
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**Tom Petty & The Heartbreakers/Damn the Torpedoes/MCA** Petty and the Heartbreakers have always been a unique group. The only way to describe them is "pure American rock'n'roll." They're a no frills, no nonsense band who don't play new wave, punk, heavy metal or any other easily labeled music. With these credentials it's hard to understand why their first two LPs weren't million-sellers.

**Damn the Torpedoes** carries on these qualities though it's different in several respects from the debut album and *You're Gonna Get It*.

The powerful energy prevalent in the latter is spaced out more in the new songs, and on the whole is balanced more and more polished than the first two.

Very fitting Heartbreaker harmonies help fill up songs like "Refugee", "You Tell Me" and "Louisiana Rain" (which sounds like it could've been a 'real' Byrds song).

Though this one doesn't have quite the full-blown rock force of the earlier LPs, **Damn the Torpedoes** is a welcome change in technique as they keep their style going strong. (A—)\*\*Clyde Kimsey

**Jorma Kaukonen/Jorma/RCA** From the Jefferson Airplane of the '60s to the Hot Tuna of the 70's Kaukonen has always had that cosmic blues sound down pat, mainly 'cuz he invented it. And his identifiable sound is displaced here in all its glory. Kaukonen plays electric and acoustic guitars only, but I swear you can hear parts for drums and bass his sound is so full. And that sly folksy voice remains a delight to hear after all the years. While the Starship sails on with only Kanter on board, Hot Tuna's just a sandwich and Cassady's playing punk Jorma's still diggin' his roots. Altho, word's out that he's formed a new wave band himself. Anyway, this is an excellent companion for Metheny's *New Chautauqua* and Kottke's latest. \*\*RY

**Mannequin/Romanticising Again/In America There's Everything/Scattered Thoughts/Closet Records** Mannequin isn't your typical local rock band that wants to be another Judas Priest. No, this band has more in common with conceptual-rock artists like Genesis, Eno and Metro. Singer-writer Gary Davenport is featured on all cuts playing guitar, synthesizer and handling vocals. The rest of the members of the circa '77-'78 band are Ed Sanchez-clarinet, Ben Serrato-sax/flute, Steve Sanchez-bass and Mark Champion-guitar. If you want some mellow, jazz-tinged mood music with a dollop of political undertone you should pick up on this at Record Hole. All songs seem to be of-a-piece but that only helps to create a flow in the music represented here. Mannequin is far and above the most distinctive and creative local group. Hopefully, the new band will soon perform in town. \*\*RY

**Kenny and Kasuals/Garage Kings/Mark Records** This is the much awaited new LP of all new material by the Dallas, Texas '60s legend. It follows up their EP released last March (see IORN June '79). Two cuts from the EP are included on this album. "Shake It" introduces us to the new Kasuals sound just like it did on the EP, with its sixtyish melody. "Out of Kontrol" does just that and blows away, setting the stage for "Makes No Difference" a mellow type jazz tune with a warm melodic sax solo. Its a nice, short contrast, being in the middle of all the loud and brash rockers on side one. This leads into "Everybody's Making It" (But Me) a tune that picks on all the superstars in the true Punk spirit; 'Johnny Rotten's forgotten', 'The Bee Gees got the fever', 'Ted Nugent, he believes he can play'. The organ break is interesting in "Candy, Little Girl". It adds a taste of the '60s to an otherwise modern sound. But for the most part the organ remains buried behind the guitars, unlike its dominant position in the '60s. The vibes on "Why Did We Ever Call It Love," another jazzy tune, are another point of interest with the versatility of Kenny's voice coming through again. The number has a kind of funky soul swing with a nice sax break. The Yardbirds tune, "Lost Woman (Live)," comes closest to a '60s sound, reflecting Kenny's '60s roots. "(Jesus) Arms of Love" starts off with a little church style organ music but then goes into a standard 12 bar blues. And most of the songs like "Out of Kontrol," "Disco Goer" and "Candy, Little Girl" are based on this type of basic, Chuck Berry '50s rock and roll pattern.

All in all, the LP is quite a bit different from the groups '60s recordings. Most of the songs have a MC5, acidized Chuck Berry type sound, although a good deal of diversity does exist. The '60s influences are minimal, and what roots are present seem to be the '50s Rock'n'Roll ones mentioned above. (available at Sound Warehouse)\*\*Frank Haecker



**Bob Welch/The Other One/Capitol** Before listening to this album, I thought of Bob Welch's recent solo efforts as worthless musical commodities. But there are licks and rhythms on *The Other One* worthy of real rockers like Tom Petty or Nick Lowe, the most notable examples appearing in the instrumental "One on One," and "Rebel Rouser," which pays ironic tribute to James Dean, and which rivals the aforementioned Mr. Petty's "Refugee" for Best Song of 1979.

Although not every cut on this album works ("Straight Up" and "Don't Let Me Fall" are blatant fillers), the obligatory reggae tune "Love Came 2X," and "Watch the Animals," in which Welch does an eerie impression of Al Green, are pleasant surprises. The calculated mixture of rock and MOR songs on this disc successfully redeems it from total obscurity, and distinguishes Bob Welch from such southern California cream-puffs as Don Fogelberg and Kenny Loggins. A good third effort. \*\*Mitchel Blake Martin

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24	25	26	27	28	29	1	
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